

WEEKLY.]

The Musical World.

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All communications in reference to the literary part of the paper to be addressed to the EDITOR, who cannot undertake to return rejected MSS. unless accompanied by a stamped directed envelope.

Facts and Comments.

We understand that Mr. Harris's Italian season at Covent Garden is finally settled.

We are glad to hear that Mr. Frits Hartvigson is going to repeat his magnificent performance of Liszt's "Danse Macabre" at the London Symphony Concert of Wednesday afternoon, February 29. Such a work so rendered comes like a breath of fresh air in the atmosphere of dull Philistinism in which our ordinary concerts move.

Miss Jessie Bond, the original Mad Margaret of "Ruddigore," and one of the mainstays of the Gilbert and Sullivan extravaganza, has, as we announced last week, been seriously ill, but is now so far recovered as to be able to leave town for a short visit to our southern shores. All who have watched the gradual progress of this charming young lady from the

ranks of the chorus to the important position she holds at present, will join with us in a "bon voyage" and cordial wishes for her recovery.

Mr. Sims Reeves seems to have borrowed a new lease of concert life. He made a successful appearance at the first of a series of Ballad Concerts given at the Japanese Hall on Saturday, and also sang at the Evening Ballad Concert at St. James's Hall on Wednesday. He, furthermore, will perform at the opening concert of the forthcoming season of Saturday Concerts at the Crystal Palace.

From the prospectus of the second half of the thirty-second season of these concerts (we are given to understand that the first series, which ended just before Christmas, was one of the most successful ever held at the Crystal Palace) which will commence on February 11th, it would appear that Mr. Manns has put together a most interesting programme. It includes, amongst other things, three new works by British musicians. On February 18th will be performed for the first time "The Day Dream," a cantata for soprano and tenor soloists, chorus, and orchestra, set to Lord Tennyson's poem by Mr. C. Templeman Speer, of the Royal Academy of Music, and a new setting for chorus and orchestra of Campbell's famous and dramatic "Lord Ullin's Daughter," by the young Scotchman, Mr. Hamish McCunn, of the Royal College of Music. On March 3rd a serenade by Mr. August Manns will be performed, and a week later Uhland's "Minstrel's Curse" will be declaimed by Mr. Charles Fry to a new orchestral accompaniment by Mr. Frederic Corder. Mr. Manns, while by no means neglecting the classical repertory or the music of distinguished foreigners, is to be heartily congratulated on the prominence which he has given in his programme to the compositions of the young and important school of native composers. And it is a matter of sincere congratulation that a policy so beneficial to art can be pursued with commercial success.

The Macfarren Scholarship Fund has reached the respectable sum of £985 15s. 6d.

Guildhall School of Music.—At a recent examination for the certificate of merit, the following students were passed with honours, viz., Alice Rust, Edith J. Ibbs, May Elliott, Florence Pettit, Annie Bairetti, and Enid Stuart Jones (piano-forte); Helen Ornarey and James Hailes (singing). The examiners were Messrs. H. Weist Hill (Principal), Ernst Pauer, W. G. Cusins, Charles Gardner, W. H. Cummings, and Edwin Holland.

Mr. Carl Armbruster, who lectured last year at the Royal Institution, on "Modern Composers of Classical Song," commenced a series of lectures on the same subject, last Wednesday, at King's College, for an audience of ladies only.

The "Trinity College Academic Gazette" says:—"Musicians who employ their fingers in musical pursuits ought to know that the General Accident and Employers' Liability Assurance Association (Limited), 17, Abchurch-lane, London, E.C., has recently made them the objects of special solicitude. The directors say: 'The loss of a little finger is of small moment to one who follows the art as an amusement; as to the other, whose very soul must be bound up in its theory and practice, it needs no words of ours to define his misfortune.' Acting upon this idea, they have framed a special table for those performers concerned."

At some theatre, as yet unnamed, on a date not yet divulged, a young *débutante*, whose identity is to be carefully concealed under an extemporised professional name, will make an appearance under conditions of no small interest for the

Chosen few who, though sitting in front, will be metaphorically "behind the scenes." For the artist thus challenging for the first time the opinion of a public audience, will be Miss Sibyl Sanderson, an American lady, of whose musical gifts rumour speaks in high and hopeful terms; and among the most attentive of the listeners will be no other than M. Massenet, the composer, ready, should the impression prove as favourable as is anticipated, to entrust her with a part in "Manon," next season, at the Opéra Comique.

Madame Norman Neruda did a kindly action last Sunday night. She played at the Bloomsbury Hall for the Gordon League, which has lately been established to improve the moral condition of the destitute millions, and, above all, brighten the sunless tedium of their dreary Sabbaths. Never did she draw sweeter music from her violin, or more heartfelt and sincere applause from any audience, than from the room full of men and women of quite the lower grade, on whose appreciative attention, however, not one note was lost. Mr. "Vincent," Mr. Beveridge, and several ladies also helped the zealous hon. sec., Mrs. Strowd-Jackson, and Lady Romilly to make the evening bright and successful.

Readers who remember Mr. Bullen's articles on Elizabethan Songs in THE MUSICAL WORLD, 1886, will be interested in his recently published "More Lyrics from Elizabethan Song-books," which shows, if nothing else, that in that sweet-singing age the songs were often, if not generally, beautiful, tunable pieces, far and away superior to the jargon which is given a musical setting in the present day. "Song-writing," says Mr. Bullen, "is now almost as completely a lost art as play-writing." He is very right, for our song-makers are no longer poets, and our poets leave the writing of songs to meaner hands. Here is an example from a Ch. Ch. MS., which it would be hard to match:

"Art thou that She than whom none fairer is,
Art thou that She Desire so strives to kiss?"
"Say I am: how then?
Maids may not kiss
Such wanton-humoured men."

And there are examples of Donne, of Robert Greene, and many another unrecorded poetaster, which clearly show us how these rich, full-throated songs compare with the wretched stuff one hears in drawing-rooms to-day.

The annual Reid Festival in Edinburgh is announced for Saturday, 11th February, and is this year to extend over the following Monday and Tuesday. Mr. Charles Hallé's band has, as usual, been retained, and will appear, together with Madame Neruda as solo violinist, and Madame Nordica and Mr. Watkin Mills as vocalists, in three performances. The last of these will be devoted to Chamber music, and Beethoven's "Septuor" is promised as one of the items. The introduction of a concert of music of this character into the Festival is a new and very sensible departure.

Mr. Samuel Schofield has lately passed his examination before the Council of the Royal College of Music, and gained the Council Exhibition prize of £10, given to the best of the candidates from time to time offering themselves for examination. He was a pupil of Mr. Clifton, of Oldham, and for the last few years has been studying under a professor at Bristol (Mr. Rootham), where he held a situation in business until he vacated it to go up to London for the examination in which he proved so successful, 18 candidates participating in the competition. The Bristol journals speak in terms of great praise of Mr. Schofield as a very promising young tenor, well-known at local concerts, and anticipate for him a brilliant future.

With reference to our remarks on Miss Sarah Berry's appearance at Manchester, in the MUSICAL WORLD of the 7th and 14th inst., our attention is called to the facts (omitted by our correspondent) that the Courtenay Scholarship gained by Miss Berry is a scholarship in the Royal College of Music; that since Madame Lind-Goldschmidt's retirement from the College, Miss Berry has been the pupil of Signor Visetti; and that her scholarship has been extended by the Council, so that she will continue to enjoy the benefits of the College till Easter, 1889.

The Dublin High School for Girls has been placed under new management. Miss Anderson, B.A., R.U.I., is the head mistress, and the musical portion of her staff seems very satisfactory. The piano is taken by Signor Esponto, Herr Bluthner, and Miss Edith Oldham, formerly Scholar of the Royal College of Music, and Associate thereof. Mrs. Scott Ffennell is the singing mistress.

The Carl Rosa Company gave an admirable performance of Balfe's opera, "The Bohemian Girl," on Friday evening, the 6th inst., at Leicester, to a full house. The young American prima donna, Mdle. Anita Alameda, who made a highly successful début in the part of Arline, the heroine, was enthusiastically recalled after the second and third acts, and received quite an ovation after the favourite ballad, "I dreamt that I dwelt in marble halls," which she was obliged to repeat. She displayed a most perfect shake. Although the part is unsuited to her voice, which is a high, flexible soprano, nevertheless her sympathetic voice and perfect method won for her high honours. Mdle. Alameda is a pupil of the Maestra Silvia Della Valle, of Milan, who has lately come to establish herself in London. Mr. Childs (the tenor) and Miss Dickerson (contralto), as also Mr. Celli (baritone), all sustained their parts very creditably, winning their fair share of applause.

If anyone wants to see how doctors differ, let him read the opinions expressed by our Edinburgh and by our Glasgow correspondents as to the merits of Mr. Hamish McCunn's concert overture. Both, we have reason to know, are perfectly competent to judge, and both come to diametrically different conclusions. Such a thing sometimes happened with Florestan and Eusebius in the early days of the "Neue Zeitschrift für Musik," and the two then used to refer to Master Raro for a final judgment. Let us blushing assume the character of umpire, and ask the reader to look up our own guardedly-expressed opinion of the same work in connection with its performance at the Crystal Palace Concerts.

The year has been an unusually fertile one as regards dramatic music in Germany, and the number of new pieces produced, operas, operettas, ballets, etc., amount to half a hundred or more, most of them, it must be feared, destined for the rubbish heap of things forgotten. The wretched Mil-löcker, Brüll, the author of the miserable "Golden Cross," produced by Mr. Carl Rosa some years ago, and others of that class, are, as usual, to the fore. And this is the country of Wagner, who, however, it should be added as a redeeming feature, beats all other composers by the number of works performed, and by the number of performances.

In connection with festival performances, the correspondent of a Berlin paper points out that at that great capital and centre of musical culture, "Martha" was performed on the anniversary of Gluck's death; "Der Trompeter von Säckingen" on Beethoven's birthday; and "Il Trovatore" on the date of the Lortzing jubilee! Has the Royal Opera at Berlin been in the hands of Mrs. Malaprop, while manager, sub-manager, chief inspector of machinery, prima donnas, and

the rest of the *personal* were occupied in quarrelling? Our Berlin correspondent attempted last week to throw some light on these affairs.

Our Paris correspondent writes: "The first of the eight séances announced by the Société des Compositeurs de Musique, has been an exceptionally interesting one, though the president of the society, M. Saint-Saëns, who was to take an important part in the proceedings, had been obliged to leave Paris for the South of France the very morning of the concert. The *Séance* was entirely devoted to the clavecinists, from John Bull to Mozart, the finest, though the last of the clavecinists, as M. Weckerlin, the principal librarian of the Conservatoire, styled him in a short but straight-to-the-point paper he read at the opening of the séance. No less than eighteen pieces were played on a clavecin, constructed in Paris, by Taskin, in 1785, by M. Diemer and Madame Roger-Mirlos, while Madame Durand-Ulbach contributed two airs, by Martin and Albanese, accompanied at the clavecin by M. Weckerlin. In this age of pianistic acrobaticism, when the simplest compositions of the old masters are forced into pieces of *bravura*, it was a positive relief to have a whole evening devoted entirely to these simple imaginings. The "Chaconne," with variations by Handel; a gavotte, by Rameau; and "La Favourite," by Couperin, as rendered by M. Dremer, will long be remembered and reckoned amongst the purest and truest artistic enjoyments, by all that were fortunate enough to be present at the *Séance*.

"The typical patriot who thinks himself in his heart equal to three Frenchmen, is for once to be disappointed. While in London the cultivation of the soil in the neighbourhood of Covent Garden and Charing Cross has chiefly produced an abundant crop of Music Halls, but has failed entirely as regards the growth of a single permanent Opera House, in Paris a Society has been formed for the purpose of building a new theatre exclusively devoted to the "Musical Drama." This Society, which is presided over by M. Lamoureux, bears the somewhat lengthy name of "Association Française pour le développement du drame musical en France et dans les pays de langue Française." A concise and cleverly written circular explains the aim of the association, and asks for contributions. The members of this society are divided into three classes: "membres adhérents," paying 10s. a year, and having a right to one stall at each first performance; "membres fondateurs," paying £4 a year for five years, with a right to two stalls; and "membres d'honneur," paying more than one share of £20, with a right to four stalls. The fund of the society is to be increased by the receipts of concerts, lectures, and theatrical performances which it is proposed to give for this purpose, and all the receipts of the future theatre are to be used only for the encouragement and development of the Musical Drama. This society, happily, is said to be highly patronised in financial circles, so that there is much hope of seeing its object very soon carried out."

The Budget Committee's report on the theatres of Paris contains some curious facts. As regards the Opera it points out that the subsidy of 800,000 f. is slightly below the cost of lighting, heating, repairing, police, insurance, and percentage on the receipts for the poor, which last item is 300,000 f. The first half of the year always shows a surplus, and the second half a deficit. In 1886 there was a loss of 109,000 f., and the first half-year's receipts of 1887—namely, 1,522,000 f.—were 39,000 f. below those of the corresponding period of 1886. The 39 singers cost 824,000 f., the heaviest item being for the four baritones—178,000 f.; and the 50 dancers cost

244,000 f., the largest item being for two ballet-masters, 26,000 f. The 100 choristers cost 211,000 f., and the 98 musicians 256,000 f. The mounting of a new piece, which between 1876 and 1879 sometimes cost 275,000 f. (e.g., "Le Roi de Lahore"), and between 1879 and 1884 sometimes cost 234,000 f. (e.g., "Aida"), has not under the present management exceeded 146,000 f. (e.g., "Patrie"), the reduction having been effected by utilizing old scenes and costumes, cheaper purchases, and making up on the premises. The previous lessees lost 400,000 f. in five years. Their successors claim credit for having economised without any falling off in the number of new pieces or in style of performance.

Mademoiselle Sigrid Arnoldson is a clever young lady in many ways; not only has she won the golden opinions of the Parisians in "Mignon," but she has also used her spare time in Paris in studying "Lakmé" with M. Delibes, and "Mireille" with Gounod; thus going in each instance to the fountain head. In addition to other accomplishments Madlle. Arnoldson evidently possesses that of finding out the soft side of "our own correspondents," to judge, at least, from the manner in which those gentlemen trumpet forth her praises in the daily papers. Unfortunately, the stern professional musical critic is little influenced by this puff preliminary.

Madame Boucicaut, the Queen of milliners, included in her wondrous array of charitable bequests no less a sum than £6,000 to the Association of Musical Artists of Paris. As a recognition, however slight, of this honourable munificence, on Monday last the Association celebrated a grand musical mass at St. Eustache's church for the repose of her soul.

We take the following from the "St. James's Gazette":—"There has been an amusing discussion lately in Paris on the subject of hissing at theatres. It is interesting to note that an attempt made in the last century to put a stop to the practice proved a disastrous failure. The edict had hardly gone forth under the auspices of the Chief of the Police, when a first performance came off. A gentleman who was addicted notoriously to hostile demonstrations was "sandwiched," by way of precaution between two agents of the law, and soon the curtain rose. Every eye was directed towards the inveterate delinquent; but, to the general surprise he sat still without making a sign. Ere long, however, he began to yawn, and soon the two policemen took to yawning in sympathy. Their neighbours unconsciously followed suit, the contagion spread, and in a short time pit-boxes, and galleries were yawning as they had never yawned before. Even the actors, with their gaze fixed on the public, could not resist the example set them, and the unlucky author had the misfortune of hearing his most telling "hits" launched forth amid a perfect chorus of yawns. The embargo against hissing was promptly removed, it having been found by experience that a return to the old system was infinitely preferable to the new one inaugurated by the irrepressible Chevalier de la Morlière, who made a perfect speciality of his demonstrations against new plays at the Comédie Française, and had particularly distinguished himself by the uproar he created at the first performance of Voltaire's "Tancrède."

We quote the opinion of the Roman correspondent of the "Tablet," on Capocci's and Gounod's *pièces d'occasion*:

Next came a hymn to Leo XIII. in Italian, for choir and orchestra, composed by Capocci; the words, of which copies were handed round, were nothing remarkable. The music was in the modern Italian style, florid, smooth, and rather insipid, with here and there an oratorio-like effect for the voices. The orchestra

tion was interesting, varied, and effective. On the whole, it was a successful occasional piece, but it is not likely to find its way out of Rome. . . . As the Pope passed down the hall, the band and chorus executed what the papers call an "Urrah" by Gounod. I was anxious to hear this, thinking it might, perhaps, be profitably transported to England for use as a sort of "God save the Pope." My disappointment was great when I heard three times repeated, to the commonest of musical phrases, and with the most elementary harmony, simply the words "Viva Leone XIII." It sounded like the beginning of a great chorus, but nothing followed, and the choristers shut up their music and prepared to go home.

The Ameer of Afghanistan has a soul above the "tom toms" of his native land, and yearns for the stirring strains of the bagpipes. An order has been received in England for two hundred bagpipes for His Imperial Highness, and they will shortly be on their way to Cabul. No news has yet come to hand as to what the Ameer proposes to do with the "Tibia utricularis;" but surely there should be an excellent opening for impetuous disciples of Uilleam Ross with well-developed lungs.

In the report which has recently been issued concerning our trade with Japan, it would seem that in the four million pounds worth of exports which left this country for the land of the Mikado during the past year, no less than £36,000 was included under the head of musical instruments. There is some speculation rife as to the nature of these instruments, for it is well-known that European imports are in many branches of manufacture driving the native products out of the market, and the intelligent Jap will, no doubt, prefer a Broadwood "grand" to a "biwa" or a "samisen," if fashionable Japanese society will set the example.

LISZT'S "DANSE MACABRE."

The following analysis of Liszt's "Danse Macabre" will be read with some interest at the present moment, when that remarkable work has again been brought into prominence by Mr. Henschel's enterprise and Mr. Fritz Hartwigson's nimble fingers and subtle brain. It attempts to establish a parallel between the treatment of the same gruesome subject by mediæval painters and by the modern musician, and in that respect differs somewhat from the ordinary grooves of musical criticism.

To convey an adequate idea of the peculiar character of Liszt's "Danse Macabre," it will be necessary to say a few words of the subject selected by the composer for musical illustration. The idea of a pictorial representation of the "Todtentanz" or "Danse Macabre" was common in the middle ages. It gave naïve expression to the truth that rich and poor, young and old, gay and sad, are all alike subject to the sway of death. Death sits behind the emperor on his throne, it sits at the table of the rich, and at the humble board of the poor. It slays the boldest hero, and it aids the storm at sea to break down the mast and sink the ship. The reader need hardly be told that our remarks are suggested by the celebrated series of woodcuts by Hans Holbein first published at Lyons in 1538, under the title of "Les Simulacres et Histoires Faces de la Mort," &c. As regards the popular name of the work, both in French and German, it seems singularly ill adapted to the representations. The original series consists of 41 woodcuts, 40 of which, the engraver's proofs, are at the British Museum. Any careful student of these will have observed that only in very few of the designs the figure representing Death is actually dancing, although the jaunty air assumed by the skeleton in more than one adds to the grim humour of the conception. The same remark applies to the celebrated "Todtentanz" at Basle, unfortunately destroyed in 1805, and erroneously ascribed to Holbein, although

painted half a century before his birth, and to many other English, German, and French representations of the same subject. This fact has evidently been overlooked by M. Saint-Saëns, whose "Danse Macabre" takes the form of a valse; while, on the other hand, it may have induced Liszt to choose for the groundwork of his tone-picture a melody which is the very antipodes of a dance—namely, the old *cantus firmus* to the hymn "Dies Iræ." The various divisions of this grand theme, together with a melody of the nature of a chorale which for a time gains ascendancy, are the melodic materials strictly and exclusively adhered to by Liszt. But the treatment which these simple elements have received at the composer's hands may well startle the unwary listener. At first a certain symmetry of form is at least observed by a sequence of variations duly numbered. But in the further course of the piece even this trifling help is withdrawn from the student of the score, who is left alone face to face with the most startling effects of orchestration, surpassed only by the pianoforte part, in which one *glissando* passage and wild *cadenza* follows another in rapid succession. It is true that the original theme may always be discerned in one part or other of the score, and its skilful contrapuntal treatment leads to the few quieter moments which are the points of relief in the general uproar. Among these the fourth variation in canon form*, preceding the equally interesting *fugato* deserves special mention. To attempt a detailed analysis of the piece within the limits of our space would be obviously impossible. Neither are we prepared to deliver a final verdict as to the merits of the work or of the class to which it belongs. That the limits to which legitimate art can go are frequently reached, and perhaps transgressed, no calm judge can deny. Liszt would probably plead the nature of the subject as his justification. But even on this ground serious objections might be raised. Death even in mediæval woodcuts does not always appear grotesquely terrible, and Holbein was fully aware of the ideas of peace and well-earned rest equally connected with the universal fate of mankind. That these ideas have not found sufficient utterance in his scheme is, perhaps, the most serious charge that can be raised against Liszt's conception. That from a purely musical point of view that conception is highly interesting it is hardly necessary to add.

Let us add that a second hearing, after nine years, settled some of the doubts expressed in the preceding notice, and that Liszt's work appeared in the light of a masterpiece as beautiful as it is noble in conception, and uncompromising in its striving after truth.

Reviews.

BOOKS.

It is difficult to understand what inducement has been found for the reproduction of so antiquated a book as the "Traité de l'accompagnement de la Partition" of F. J. Fétis, which, under the title of "How to play from score,"† has recently been translated by Alfred Whittingham. The work was originally published in 1829. A large part is devoted to the companion subject of orchestration, and the climax of that art is here supposed to have been reached in the music of Rossini. There is much lengthy discussion, for the most part unimpeachable in its way, as to the special qualifications necessary for the making of a facile score-reader; but the chapter on the "Mechanism of Accompaniment" intended to help students in the attainment of those qualifications, and the examples appended, all belong to another day, and have long since been superseded by more modern developments. It is very certain that musicians sufficiently advanced to tackle with the difficulties of playing from score, will not be content nowadays with the information here afforded, but will have to seek help in other quarters where the subject is brought down to date.

* This variation, as it turns out, was not written by Liszt at all, but by Weitzmann, a composer of some merit, and a fervent disciple of the master.

† "How to Play from Score." Treatise on Accompaniment from Score by F. J. Fétis, translated by Alfred Whittingham. William Reeves, London.

No vocalist, whatever may be his special predilections for one or the other of the several conflicting methods of voice production, can consider himself equipped for argument, or, indeed, qualified to form an independent opinion, until he has become acquainted with the leading features of the school of singing to which we owe Farinelli and Faustina Hasse in the last, and Patti and Mario in the present century. With a natural anxiety to avoid again raising the storm winds which raged some little time ago in our correspondence columns, we are restricted to saying that students will find ample and lucid explanation as to the nature of the "Voce di Petto," the "Voce di Gola," and the "Voce di Testa," and germane matters, in Frederick Helmore's little brochure entitled "The Italian Registers."* Mr. Helmore has opinions of his own, and does not hesitate to express them, these being, as will be inferred, in favour of the traditions of the Italian school; but while controversial he is in the main conciliatory in tone. The table he gives of the vowel sounds, with a graduated scale representing the proper tension of the vocal organs in each case, will be found especially suggestive. A "Systematic and Comprehensive Singing Manual,"† by Frederic Fearnside, contains a number of well-devised passages for voice practice, and, in addition, some short prefatory letterpress explanatory of his method. Of course, in this, as in all similar cases, it is indispensable that the written be supplemented with oral instruction; and, certainly, beginners who fancy it possible to learn to sing by the aid of books alone, are to be commiserated on the contradictory counsels they will meet with in various manuals. Here, for instance, care is recommended "not to inhale through the nostrils, but to have the mouth well open to prevent it," while no less urgently in another little treatise noticed not long ago in these columns, the learner is enjoined to "inhale as much as possible through the nose, and not through the mouth."‡ But singing, as we know, is especially a subject on which doctors are apt to disagree.

A succinct little manual of "Copyright,"§ by Alfred Howard, is likely to prove, especially as regards the international aspects of the question, useful rather than cheerful reading to the authors and publishers for whose benefit it has been compiled. It is now many years since a memorable petition by "A Writer of Books" was addressed to Parliament, with a side glance at the world of letters in general; but active steps for remedying the principal grievances and anomalies therein pointed out, have not yet got farther than the "conference stage," nor will they, it is to be feared, until interests are more equally balanced, and common honesty in dealing with the form of property represented by brainwork is recognised to be the best policy, not only for one country, but for all. Also received, "The Trinity College London Calendar for 1887-88,"§ containing full particulars of examinations, and the general scheme of work carried on at that institution, and in addition, a list of Doctors and Bachelors of Music in the United Kingdom, and other useful information.

VOCAL.

Mr. Erskin Allon, those of whose songs which have come under our notice have invariably been marked by earnest feeling and considerable command of resources, and who, moreover, is in the habit of choosing good words, has written a song worthy of him in "My Gentle Swallow" (London Music Publishing Company), and the poem itself, by "E. C. B.," is of more than average merit. In "Two Locks of Hair," by Albert D. Furse (W. B. Healy), the composer's treatment of Longfellow's verses is decidedly interesting; intelligent use being made of the opportunities they afford for the alternation of purely melodic passages with others of a more declamatory character. Though the opening to them is not very striking, nor, indeed, altogether unfamiliar, the song, without losing its bid for popularity by excessive elaboration, shows some superiority to the majority of such compositions. An attractively bound little volume, appropriately called "Dainty Ditties," contains a collection of old

nursery rhymes wedded to new tunes composed by Frank J. Allen (Novello, Ewer and Co.) Seeing with what industry artists of acknowledged gift have contributed to the nursery picture-gallery, it is not surprising that musicians should from time to time turn their attention to the nursery concert-room. The rhymes chosen by Mr. Allen are all of the most familiar kind, and such as have long since obtained in infant circles a popularity likely to outvie in permanency that of many more pretentious effusions for which claims to immortality have been elsewhere put forward. The tunes themselves are simple, pretty, and easy to sing and to remember, the composer having judiciously steered clear of a mistake noticeable in some productions of the kind where the music, nominally addressed to audiences of tender years, has manifestly been written with an eye also to the tastes of their elders.

The attention of baritones may be drawn to five short settings by Walter Frere of verses by Constable, Nash, Lovelace, Sir W. Raleigh, and others (London Music Publishing Company). That each of these songs, in spite of their brevity, should convey in itself a sense of completeness, sufficiently testifies to the composer's knowledge of, and feeling for, form. There is also an agreeable freshness of melody, especially in "Diaphenia" and "Spring," and a general observance of the spirit of the words, which will recommend them to vocalists of culture. "I once had a sweet little doll, dears," a song with violoncello accompaniment, by Mary Shillington, words by the Rev. Charles Kingsley (London Music Publishing Company), is a trifling production, but not without pleasing qualities, and the accompaniment is well written.

We have received the vocal score of a "Te Deum" for solo voices, chorus, orchestra, and organ, by Thomas Wingham (Novello, Ewer, and Co.), originally composed for the opening in 1884 of the new church of the London Oratory. It is a well-sustained and effective contribution to Church music, without pretence to contrapuntal elaboration; but nevertheless musicianly in tone, and quite worthy to be heard on other occasions besides that for which it was originally written. "My Country" is a pleasing, unpretentious part-song, by Geo. Staker, words by Tom Moore (London Music Publishing Company), suitable for choral societies.

INSTRUMENTAL.

A whole pianoforte Sonata for the left hand alone has lately reached us. It has been composed by Zézi Graf Zichy, (D. Rahter, Hamburg; and A. Büttner, St. Petersburg), with a distinct musical intention, as well as with the more obvious object of giving strength and independence to the weaker of a pair which generally move along so unequally when harnessed together. In the case of ordinary players, effective performance is more likely to be arrived at by disregarding the title-page, and dividing the work between the two hands. Used, however, in the way intended by the composer, this piece, with its difficult, but not impossible, skips and stretches, will be found to fulfil all the conditions of a superior study for the left-hand. Perfect independence of the latter is a technical matter strangely neglected by the average pianist, who cannot be too often reminded not to "let the left hand know what the right hand doeth." Another important educational feature of this and similar works ought not to be lost sight of. We refer to the opportunities they afford for practising the proper management of the pedal, for here, as also in so much of Schumann's music, it has to be used not merely as an ornament, but as actually necessary for sustaining notes which cannot be held down.

"A Twilight Dream," by M. S. Barron (Swan, & Co.), is a flowing and tuneful *morceau de salon*, well within the scope of moderately advanced players. There is character and local colouring in a little sketch for the pianoforte by John More Smieton (Methven, Simpson, & Co., Dundee). Also received, a very spirited "Festival March," by Mary Travers (Stanley Lucas). The following, among recently published dances, are pleasing and good for their purpose. "The Primrose Wreath" waltz, by W. G. Cowans (Alfred Hays); "Cinderella" waltz, by Pierre Perrot (Cramer); "Rosalie" suite de valse, by Leonard Gautier (E. Ascherberg & Co.); and "The Jolly Brick Polka," M. S. Barron (Swan & Co.)

* "The Italian Registers," by Fred. Helmore. J. Masters and Co., London.

† "The Systematic and Comprehensive Singing Manual," by Frederic Fearnside. Hutchings and Romer, London.

‡ "Copyright": A manual for authors and publishers, by Alfred Howard. Griffith, Farren, Okeden, and Co., London.

§ "The Trinity College London Calendar," for the Academical year 1887-1888. A. Hammond and Co.

The Organ World.

ON REGISTERING.

II.

As already stated, economy plays a large part in the business of registering or stop-changing. This is seen in two directions—the skill with which the smallest number of changes can be made effectively to produce required tone results, and the manual dexterity which enables the performer to handle the stops with the least possible expenditure of movement and exertion. In the first-named direction is represented years of experienced thought, by which the treatment of a given type of musical idea may receive the exact shade of tone quality, or the precise mixture of contrasted or combined tone qualities necessary to express the idea to the best advantage. There are two ways of approaching this larger side of the registration question. In the first place, it may be suggested that the stops should be classified into such well recognised divisions as these: foundation, mutation, reed, and solo, in order that one may promptly realise in preliminary thought the particular source or division from which the organ timbre is to be modified. Then, in the second place, the orchestral impulses of the organ must be compared with the tone-colour resources of the orchestra itself. These may be summarised as finding organic equivalents for such typical instrumentation as the strings in various shades of piano and forte, the general wind effects, as the soft vocal harmonies for clarionets and bassoons, the massive chords for the above-named instruments, with horns and trombones in the medium compass, etc., and the various solo effects, with, for the most part, string accompaniments. Then there is the art of selecting the stops necessary for the pronunciation of various degrees of musical activity, especially as regards the judicious use of four-foot stops in cases of contrapuntal movement of the florid type. Granting a duly-prepared and sufficiently solid or characteristic ground-work of eight-foot tone, the skilled player will be able, by the infusion of a proper proportion of reed or four foot tone—secured by the mere act of drawing one or two stops—to express to a nice shade, and without any feeling of violent transition, the character of most musical thoughts he may be called upon to deal with. Then in handling the solo effects of the organ, nice judgment is required in a strictly organic direction, even when the solo passages are, as is the rule, directly imitative of orchestral patterns. This kind of judgment is based upon really simple conditions, such as these: contrasting a reedy quality, such as that of the oboe stop, with accompanying tone of a smooth, close-grained texture, such as that of a dulciana stop; and setting against the hard, bright, if not loud notes of the flute, used solo fashion, the generous, warm, background accompanying tone of some soft reed or gamba stop. It is by such art as this that the organist learns how to make distinct forms of musical objectivity stand apart in clearly defined and distinct outlines. Then some knowledge must be acquired, which is again of a purely organic type, as regards the relative slowness or quickness of speech of the different registers, so that the particular idiomatic manner employed, whether *legato*, *staccato*, etc., may be happily enunciated. The orchestral rule, which assigns melodies according to the respective temperaments of the bold, commanding, tender, or persuasive instrumental mediums, also guides the organist with regard to his choice of solo stop, and its accompaniment, and the accompanying harmonies themselves—including such marked effects as sustained chords, moving counterpoints, detached bass notes, arpeggiated harmonies, etc.,—demand attention, not only in view of the character of the solo to be accompanied, but to some extent in an independent direction by reason of distinct tone-colour claims, based

upon the distinct character of the accompanying figure being employed. Then each type of stop, and, indeed, many individual stops, will each call for a certain characteristic touch; and the capable organist well knows the importance of nicely considered and judiciously applied methods of attacking and leaving notes, as a sister art of a trained judgment in connection with the business of organ registration. E. H. TURPIN.

MUSICAL ELOCUTION.

Read before the College of Organists by MR. G. E. LAKE.

When I was first honoured by an invitation to address you, I felt overwhelmed with a sense of the impossibility of my offering remarks upon any subject in connection with musical art which would not be trite and common-place in the ears of such an audience. I had no delightful "reminiscences" to detail, such as those we have recently perused or listened to with delight, and which almost formed a musical education in themselves; I felt, moreover, that the subjects (dear to my heart) of "professional organisation" and the "compulsory universal registration of instructors" contained elements too inflammable to be safely handled by gaslight!

The subjects of Consecutive fifths, The Tritone, and Musical Pitch presented themselves, without delay, as being (if not altogether absolute novelties) yet possessed of a "fearful fascination, which few can resist," and as including charms in many points such as resemble those of the "daughter-in-law elect" of the Mikado of Japan, notably in respect of being "an acquired taste," and taking "some years to appreciate," but I resisted manfully, remembering that on one of these topics you are shortly to be addressed by abler lips than mine, and reflecting also upon the fearful fate awaiting those who rashly adventure upon the hard-fought rhetorical field carrying the standard of Harmonic Genera. Seriously speaking, I was somewhat despairing, until it flashed upon me that elocution in music might give scope for some profitable consideration. Having decided, to my own thinking, that I was correct, my first thought was that the subject might not stand the strain of expansion to the usual limits of a paper, but I decided to try, and, though I may be wrong, it very soon seemed to me that a field was opened for consideration, such as many papers might not adequately set forth. With your kind permission, I will, however, endeavour to formulate some of the principal thoughts which have occurred to me as bearing directly upon a very important subject.

Firstly, what is the immediate connection of elocution with music in the abstract? To answer this rightly, we must primarily ask ourselves, What is elocution? What is music? Let me not be misunderstood. I do not use the term music in the sense as that it abounds (thank God) in Nature, everywhere, always omnipresent, the voice of the great world singing with the spirit and praising its Creator in one eternal Benedicite, but I use it in the nobler sense of its subordination to the cultivation of intelligence in man, who has been permitted to give the language of Form to the voice of Nature, that he may "sing with the understanding also." Again, I would define elocution as the perfected utterance of what is noble in speech, even as music includes the perfected utterance of what is noble in elocution. The argument is therefore as follows:—We are told that the language of the hereafter is to be praise, that it is to be expressed in music, that it is to be both instrumental and vocal—and these not necessarily combined—and, finally, that we are to improve and fructify our talents here, that we may afterwards repay them "with usury" hereafter. If this be true, what would be the plight of the dumb musician? He could but have prepared an instrumental form of worship; but who would deny that even if he does not obtain verbal speech in the world to come, he will be able to "speak praises" as effectually as the vocalist? Surely no one, because music, whether vocal or instrumental, is the perfected form of speech.

I have said thus much in order to justify the application of the term elocution to manipulated music, and have instanced, so far, religious authority for the position, because music was formulated by religion, and from being the pupil has been by turns the handmaid, the vehicle, the tool, and the restorer of the Visible Church, and if it be now thoroughly weaned

from its great Mother, it is only that it may the more effectually assist her here, and express her hereafter. But I would ask permission to endeavour to connect instrumental music with elocution on secular grounds also, and in this way show once more that vocal music is the perfected form of Speech. Is not the other the perfected expression of Idea? and is it not the higher type after all, at least in this life? I venture to think so, for this reason: Its influence is indubitably a plural one, so that it can be extended to any number of minds at the same time, with varied effect to each. Reflection is the Divine attribute of man, whereby he stands alone among created beings; therefore, when he takes part, actively or passively, in the performance of instrumental music, he supplies, and is supplied with, a mental picture to fill in for himself; the expression is given to him, but the subject matter is high or low, according to the bias of his mind; and against this bias the music itself is sometimes powerless. Let me cite a case in point. I have been assured of two persons who sat together listening to Wagner's marvellous overture to "Tannhauser." They loved each other, but while the Pilgrim's Chant inspired the one hearer with reverent joy, the other was moved by it to an impulse of passion, akin to sensuality. I trust I may have said enough to justify the consideration of our subject under two headings, "Vocal Elocution" and "Instrumental Elocution."

VOCAL ELOCUTION.

In speaking of vocal elocution, let me at once disclaim any intention of touching more than lightly upon various ideas which present themselves in connection with the subject. Those who desire technical instruction can obtain much useful information from Novello's Primer, "Speech in Song," by Mr. Ellis, or can seek private professional assistance (I shall be happy to submit my "terms!") Meanwhile I could ask leave to draw attention to the urgent necessity for earnest study of this art on the part of every young musician and cleric; indeed, I have known one or two elderly members of both vocations who had themselves some need of further efforts in this direction! Gentlemen, I do not hesitate to affirm that the study of elocution—although becoming daily more general—is still disgracefully neglected. Why is this? It cannot be for want of recognition of its power. Which of us, if he cares to reflect, does not know what good oratory, whether inflected or monotoned can effect? By its aid the influence of a simple, earnest orator can transcend that of the most erudite, if incoherent or maundering, ecclesiastical dignitary. Very few of us can carry away all the thoughts of a great mind delivered at one sitting, especially if we have to strain our attention to the realisation of the meaning, in addition to laying an embargo upon the memory. Moreover, if we ourselves are educated, the imperfect expression even of perfect principle irritates us, and our minds are rendered unfit for the reception, much less the retention, even of obvious truisms. I feel certain that I am not overstepping the boundaries of our subject in saying that the Church in its each and every branch, aye, even the individuals of our Legislature themselves, will never acquire full influence over the minds of the people until the Universities and other educational institutions recognise the absolute necessity of technical training in speaking, and the better enunciation of their educated thoughts.

Let me only cite three well-known speakers as a proof of this aphorism. I refer to Canon Liddon, Mr. Gladstone, and Joseph Arch. Their influence (for good or for evil) is well known. From considerable personal experience of it, I attribute much of the effect either to the cultivation or the gift of elocution.

But to us as lay clerics and vocalists belong the consideration more especially of vocal elocution. Can we honestly say that this art is cultivated amongst ourselves as it should be? I think not. It may be said that musicians cannot, like Demosthenes or Savonarola, like Dickens or Bellevue move vast audiences to excess of spiritual emotion, but is this true? And if so, how about Braham and Henry Phillips; how about Clara Novello and Tietiens, Sims Reeves, Santley, Edward Lloyd? How about these and all other honoured vocalists? Have they not moved great audiences to spiritual exaltation, whether sacred or secular, shewing us the divinity and the beauty of Christianity by the medium of their educated utterance of its musical exemplification, as well as by that of their personal anatomical gifts? Without the aid of these and such as these,

the world would to this day be ignorant of half the beauty, and much of the significance, of some of the finest thoughts and utterances of the greatest instructors of humanity.

The influence of the orator is great, but it is not unbounded, like that of the vocalist, who can combine with an unlimited number of other vocalist-orators in the chorus, enforcing with special effect the greatest thought of Divine writers. All speakers are not and can not be great orators, but vocalists have certain advantages—because vocalization, if only it be founded upon correct method of production, endues them with very special opportunities which, however, can only be realised to the full by means of careful study of enunciation and pronunciation. Before speaking further of vocal elocution, it is necessary to consider the elements of vocal production, because the two are inseparable. The great and primary secret of good elocution, as of good vocal production, is good *breathing*. Nothing short of perfect command of his respiratory organs will suffice for the vocalist or orator. The voice, like all other ventral musical instruments, depends for the purity of its utterance upon the steady pressure of its wind supply. The human lung—before it will inflate quickly, must be taught to do so slowly; and it is much to be desired that little children, who are instructed in every other important function of humanity, should also be instructed in the art of speech, and not left merely to imitate the more or less imperfect utterance of their mentors. We all know that vocalisation is often hereditary as well as imitative, *pace* the Italians, our own North country vocalists, and most of the children of great singers or speakers. If we all studied speaking as well as singing, and transmitted our perfection to our offspring, we might become as vocal a nation as the Italians—allowing for an inferior vocal language, the difference of climate and the lack of per-oxide of hydrogen!

I remember being consulted some time back by an eminent physician and university lecturer, who was suffering from minor laryngitis—what we all know as "clergyman's sore throat." Upon informing him that he did not employ more than half of his lung capacity he good humouredly suggested an old aphorism relative to our revered grandmothers, and the process of extracting the contents of ova by means of a practical application of the science of pneumatics! I ventured to point out that I—who have from birth suffered from asthma—could, nevertheless, sustain a vocal sound longer than he was capable of—advising him to test his power of respiration standing before a mirror to watch the action of diaphragm and abdomen, and giving him some exercises for the improvement of tone and for bringing it to resonate in the front of the mouth. The result was, that in a few weeks he confessed that he, a physician, had never before realised fully the capacities and influence of his lungs, and that he was now able to lecture two or three times daily with ease, effect, and a perfect absence of all fatigue.

And now, assuming the student to have acquired this all-important method of inspiration, retention, and steady expiration, he has next to acquire the faculty of resonance or travelling quality. So far, his voice is like a harmonium—he has now to transform it into a pipe-organ, applying, as it were, a qualifying tube to the reed of vocal utterance; and the longer he can make this tube, the more perfect and resonant will be his vocal tone, because none can deny that the tube placed over an organ reed increases its volume and travelling quality. Nature has given him above his larynx head cavities, hard and soft palates, nasal orifices, teeth and lips; it is for him to acquire the full use of these.

(To be continued.)

COLLEGE OF ORGANISTS' EXAMINATION.

The division of the work of examination into two weeks has been found to work with advantage. During the Fellowship of some sixty candidates section was undertaken, and the associateship half, numbering about ninety candidates, has been accomplished during the past week. The distribution of fellowship diplomas took place on Jan. 13, at the hands of Sir George Grove. Mr. E. H. Turpin, the College hon. secretary, in introducing Sir George Grove, called attention to the distinguished labours of the eminent Director of the Royal College of Music as a musical

educationalist, and pointed out that music in England had gained strength, both artistically and socially, from Sir George Grove's work in the world of art.

Sir George Grove, who was received with much applause, expressed his pleasure at taking part in the interesting proceedings of the day. He said that our organists and musicians had greatly advanced during the past fifty years, not only as artists, but as men who, well-informed, could now play a more useful part in the scheme of our social life. Our Church authorities, he maintained, must naturally be much better satisfied to have as their organists men not only skilled in their art, but in other directions better able to hold a high position with becoming self-respect and dignity. Sir George Grove made a special point of calling the attention of organists to their responsibilities in the higher development of music in our midst; especially would he impress upon the importance of aiding in the great work of forwarding the interests of orchestral music, a duty organists were, by their general knowledge of the art, their skill as organ-players, and their social position specially called upon to undertake. In the course of the distribution, Sir George Grove again alluded to this subject in calling attention to the case of one successful candidate—Mr. Jeffries, of Walsall—who reported the formation of a local orchestra, able to study the beauties of Beethoven's "Eroica" Symphony. Sir George Grove called attention to the important and increasing work of the College of Organists as an examining body, and spoke with satisfaction with regard to the present occasion, the standard of work done showed an advance in the character of the musicianship of the candidates. Sir George Grove, who, it will be remembered, is a vice-president of the college, then proceeded to distribute the diplomas, with a kind word and a shake of the hand for each recipient. Out of the sixty candidates for Fellowship, the following sixteen gentlemen gained the diploma, the highest given by the college:—J. Humfrey Anger, Frenchay; William G. Bayley, Romford; Herbert W. Botting, Brighton; Frank E. Fletcher, Folkestone; Herbert A. Fricker, Canterbury; William W. Harvey, St. Neots; Arthur Hey, Swansea; George F. Huntley, Mus. Bac., Notting Hill; John E. Jeffries, Walsall; Benjamin Nock, Smethwick; Samuel Round, Perth; Thomas Russe, Tiverton; John E. R. Senior, Glasgow; Harry J. Taylor, Cullompton; Charles Wilkes, Southport; Arthur R. Wood, Derby. Several other gentlemen passed half-way through either, at organ or at paper work.

Mr. Stephens, in proposing a vote of thanks to Sir George Grove, said that besides his mere attendance here to hand them the diplomas, he had offered some very valuable remarks to the young organists. He had insisted upon the importance of an organist not being only an organ player, but in every sense a musician; he should be well read in his art; that Sir George had also spoken, as Mr. Turpin had done, on the great importance of understanding orchestral writing. He (Mr. Stephens) thought this could not be too strongly insisted upon, and thought they would all be thankful for Sir George Grove's remarks; at the same time he objected to organists writing orchestral music, and never studying the effects of the organ. Now this is exactly what they (the examiners) did not want, they wanted the orchestral writing to have its own specialty, and the organ to have its own specialty; and the two are not the same, in fact, they are absolutely distinct in functions and resources. The organist who merely plays the organ is not, strictly speaking, a musician; the organist who studies his art, and has a sufficient knowledge of his art, is exactly what Sir George announces him to be; and for such remarks as he had made, and for the advice he had given, they owed him very many thanks, but also the honour he had given to all those gentlemen who passed through the trying ordeal should make them all join in a sincere wish of their very best thanks.

Dr. Frost, in seconding Mr. Stephens' proposition, said he was sure they would all agree with him they were very much indebted to Sir George Grove for spending his valuable time in distributing the diplomas. He was sure there would be some present who had not received diplomas, and he looked upon their non-receipt of diplomas as simply a postponement of success; if they came forward another time they would, no doubt, succeed as well as the others. With regard to examination, he would observe that a man might come very near the mark and fail for the want of a

little collectedness, or a little calmness in his ideas, when he comes to put his mind on paper. He would say to those who were unsuccessful, they should look forward to coming another time and succeeding.

Sir George Grove thanked those present for the vote of thanks, and for having listened to so many kind and good things said in his praise by Mr. Stephens, Dr. Frost, and Mr. Turpin. Sir George Grove, in offering a word of advice to the unsuccessful candidates, said that they should never be disheartened, but only make a resolve not to be beaten next time. He would remind them that these examinations were a kind of preliminary to what they were going through all their lives. We were always going through some examination both by our fellow-men and under the higher powers above, who duly recorded our successes and failures. Therefore, a man should recollect that he had not been sent into the world merely to pass through it, but he had got to do something: he had to add something to the sum of happiness and human knowledge while he resided in the world. That was the man who lived his life properly and did what he had been sent for in the world.

Great regret was expressed at the absence of the much-esteemed treasurer, Mr. M. E. Wesley, through a cold, from which he was, however, recovering. Reference was made to Mr. Wesley's interest in the work of the Organists' Benevolent Society. It was stated that the committee at a recent meeting decided to ask the clergy to kindly put aside collections at special services presenting favourable opportunities, or to be good enough to consent to their organists giving recitals, at which offertories could be taken in aid of the fund, the organists being asked to kindly aid by giving their services in the good cause. Sir George Grove thought it would be a good plan for each organist, to display his interest in this broad and unrestricted charitable scheme, by giving a guinea to its fund. These remarks closed the meeting. The following were among the list of the pieces played by the various candidates for Fellowship:—

Fugue, Rheinberger; Fugue in E minor, Bach; Fugue in A minor, Bach; Sonata No. 1, Mendelssohn (first and last movements); Fugue in E minor No. 2, Merkel (first two movements); Pastoral Sonata, Rheinberger (first and last movements); Prelude and Fugue, C major, Bach; Prelude and Fugue, E flat, Bach (St. Ann's); Sonata No. 4, Mendelssohn; Fugue, E major, Bach; Prelude and Fugue in G, Bach; Sonata No. 5, Mendelssohn; Toccata and Fugue in D minor, Bach; Prelude and Fugue, G major, Bach; Fugue in G minor, Bach; Sonata No. 1, Mendelssohn; St. Ann's Fugue, Bach; Fugue in A minor, Bach; Fugue in D minor, Bach (The Giant); Sonata No. 1, Bach (first and last movements); Prelude and Fugue in A minor, Bach; Double Fugue, Krebs; Fugue in G minor, Bach; Sonata No. 1, Mendelssohn (recitative and finale); Fantasia Sonata in A flat, Rheinberger; Prelude and Fugue in A minor, Bach; Fugue in G minor (short), Bach; Sonata No. 8, with Passacaglia, Merkel; Fugue in A minor, Bach; Prelude and Fugue, B minor, Hesse; Prelude and Fugue, in G, Mendelssohn; Fugue in E flat (St. Ann's), Bach; Sonata, No. 6, in E minor, Merkel (first movement); Sonata No. 1, Mendelssohn (first and last movement); St. Anne's Fugue, Bach (first and last movement); Fugue in B minor, Bach; Fugue in C minor, Bach; Sonata No. 1, Mendelssohn (first and second movement); Fugue in G minor, Bach; Fugue in E minor, Bach; Sonata No. 10, Rheinberger; Postlude in D major, Smart; Choral, with variations, Smart; Fugue in G minor, Bach; Fugue in C major, Bach; Fugue in A minor, Bach; Fugue (St. Ann's), Bach.

The account of the Associateship Examination must be held over. The diploma distribution, under the presidency of C. E. Stephens, F.C.O., took place on Jan. 20th. A list of examiners' names will also be given next week.

COLLEGE OF ORGANISTS' CALENDAR.

COLLEGE OF ORGANISTS' CALENDAR.—On Tuesday next, January 24th, at 8, a paper will be read by A. Trickett, Esq., F.C.O., on "The Church Cantata." The College Library will be opened the same evening from 7 to 8.—E. H. TURPIN, Hon. Sec., 95, Great Russell-street, W.C.

ON TWO ORGAN QUESTIONS.

In reply to "H.T.M.," the Dead March in "Saul" was scored for strings, flutes, bassoons, trombones, and kettle drums in C and G. The sentences are set alternately for strings and trombones, and for flutes and bassoons—an arrangement which suggests at once picturesque processional divisions, and a theory of gender in music, by the expressive alternate utterance of the grief of strong men, and the sorrow of tender women. In the closing sentence, the whole orchestra is heard in combination, as indicative of the sorrow that is "not without hope." The drum notes are sometimes the third, fourth, and first beats, as one figure answering the three initial chords, and sometimes the single note on the last beat of the bar. Though used throughout, the drums are more sparingly employed in the flute sentences, than in the trombone phrases. There is no authority for the imitated roll at the end of the march, the last phrase ending with all instruments on the third beat of the last measure. The additional roll was originally a military invention. The use of imitated drum rolls, thunder stop, etc., are entirely organists' fanciful additions to the score. In the military use of this famous funeral march, the small drums roll throughout, and the large drum plays on something like the original lines of Handel's drum parts. It may be added that, for military purposes, the march is played, it appears, slower than it was heard on the military bands of our forefathers. The muffled drums are a practical mistake, and these instruments must be at least partly uncovered in order to vibrate sufficiently. A completely crape-muffled drum gives only a thud in response to the touch of the drum-stick. Organists would do well to copy the composer's own drum notes, and to use these only in all their simplicity; though some sort of imitation of the drum may be legitimately attempted. This may be best done, perhaps, by using only 32 and 16 feet stops uncoupled, and by suggesting the harmonic effects of the drums by slightly touching the fifth. The left foot should play the lower note firmly, the right foot slightly touching the fifth of both C or G from time to time, as these notes are severally used. As regards combination of stops, the sentences for strings and trombones may be played on great organ soft, open and stopped eight feet coupled and swell, eight feet reeds with closed box. The flute sentences may be given upon a soft flue stop or a soft flute of four feet, played an octave lower than written, with the left hand on swell to oboe. There can be no impropriety in filling up the harmonies judiciously here and there. The full organ should be reserved for the final sentence. These remarks will be taken as merely suggestive; and much depends upon the acoustic properties of the building, character and position of the organ. In answer to the second question of "H.T.M.," there is no settled form of the Offertoire, though, generally, especially when it is an *allegro*, the Binary form, with two subjects, etc., is employed; The Episodical form is also used, though less frequently. There is no reason, indeed, why the Fugue should not be employed. The Offertoire is indeed a sort of middle voluntary, taking its name from its use in the Roman Catholic Church during the collection of the offertory immediately after the Nicene Creed of the "Mass," and before the preface preceding the Sanctus, and more solemn portions of the Eucharistic office. From its position and use in the service, movements of various styles and forms may be appropriately used according to the character of season or service, and the judgment of the composer and officiating organist.—E.H.T.

SPECIFICATIONS.

THE HAGUE, HOLLAND.

The Dutch are a clever, practical people, always willing to take a lesson from other countries, and turn their knowledge to account in their own industries. Especially do they excel in organ-building, where we find the perfect voicing and mechanism of Cavaille-Coll united to a beauty, finish, and durability which is the prevailing characteristic of Dutch organs. The workmanship is conscientious, and only the very best materials are used. Hence it is not uncommon for a Dutch organ to cost twice or even three times as much as one of German build. The best known firm of builders in Holland at the present time is undoubtedly that of Bätz and Co., of Utrecht, who built an organ for the principal church at The Hague.

MANUAL I.

1. Principal	16 ft.	8. Octave	2 ft.
2. Quintation	16 "	9. Mixture	—
3. Principal	8 "	10. Scharf	—
4. Bearpyp	8 "	11. Cornet	—
5. Rohrflöte	8 "	12. Trumpet	16 "
6. Octave	4 "	13. Trumpet	8 "
7. Quint	3 "	14. Trumpet	4 "

MANUAL II.

1. Bourdon	16 ft.	8. Nasard	3 ft.
2. Principal	8 "	9. Flageolet	2 "
3. Violon	8 "	10. Mixture	—
4. Hohlflöte	4 "	11. Cornet	—
5. Flauto traverso	8 "	12. Fagott	16 "
6. Octave	4 "	13. Trumpet	8 "
7. Rohrflöte	4 "	14. Clarinet	8 "

MANUAL III.

1. Salicet	8 ft.	8. Flute	4 ft.
2. Viola	8 "	9. Gemshorn	2 "
3. Violon	8 "	10. Carillon	—
4. Rohrflöte	8 "	11. Aeoline	16 "
5. Quintaton	8 "	12. Schalmei (cornet)	8 "
6. Voix Celeste	8 "	13. Dulcian	8 "
7. Salicional	4 "		

PEDAL ORGAN.

1. Sub-bass	32 ft.	8. Quinte	6 ft.
2. Principal	16 "	9. Octave	4 "
3. Sub-bass	16 "	10. Posanne	32 "
4. Violon	16 "	11. Posanne	16 "
5. Octave	8 "	12. Fagott	16 "
6. Bourdon	8 "	13. Trumpet	8 "
7. Quinte	12 "	14. Trumpet	4 "

RECITAL NEWS.

GODALMING PARISH CHURCH.—An organ recital was given on January 12th, by E. H. Lemare, Esq., F.C.O., Associate of the Royal Academy of Music, organist of the Parish Church, Sheffield. There was a fairly good attendance, and the music was greatly appreciated. The programme was as follows:—

Con Moto Moderato (en forme d'Ouverture)	Smart.
Barcarole	S. Bennett.
Serenade	Schubert.
Toccata, with Pedal Solo (F major)	Bach.
Concert Fantasia on Pleyel's German Hymn	E. H. Lemare
Chorus of Angels	Clark.
Storm Fantasia	Lemmens.
Minuet in A	Boccherini.
a. Andante in G	Batiste.
b. Grand Offertoire in C minor	

ST. JOHN, LADYWOOD, BIRMINGHAM.—Programme of organ recital given on December 20th, by Mr. H. Taylor, F.C.O.:—

Offertoire on a Noël	Grisson.
Christmas Postlude	Garrett.
Andante Pastorale, from "Light of the World"	Sullivan.
Offertoire on Two Noël's	Guilmant.
Christmas March	Merkel.
Variations on "Hark! the Herald Angels Sing"	Frost.

Notes.

A concert was given lately at the Albert Hall, Leipsic. The programme, in addition to orchestral, piano, and vocal music, included a toccata and fugue for organ by Bach, finely played by Herr P. Homeyer, who is a native of Leipsic, and whose performance was received with enthusiastic applause.

The *Daily Telegraph* observes:—On several occasions, when referring to important musical doings in Gloucester Cathedral, we have called attention to the state of the organ, and are now happy to say that the matter has been taken up by the Dean and Chapter, who have opened a subscription for the amending and enlargement of the instrument at a cost of £1,000. Under ordinary circumstances this would be a purely local concern, but it happens that the Gloucester organ is one of considerable interest to antiquarians. It was built by the elder Harris in 1670; some portions—the case of the choir organ certainly—dating back to 1579, and, therefore, belonging to the oldest examples in the country. It is intended, we believe, religiously to preserve the beautiful case of both great and choir organs. Subscriptions will be received by Dean Spence, Canon Tining, and the organist, Mr. C. L. Williams, Mus. Bac. Gloucestershire men should heartily respond to the appeal.

ORGANISTS AND ORGAN STUDENTS.

You are kindly requested to write for Ainsworth's "New Patent Organ Pedal Combination List." Ainsworth's "New Patent" is perfectly unique and may be combined easily with any Piano. It is the only one which may be safely combined with any Piano without deteriorating the instrument. Having put down at my works two engines and machinery of the most desirable kind, I am now supplying my goods at a price which enables every organist and organ student to have always ready for use in his Studio an

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The Musical World.

LONDON: SATURDAY, JANUARY 21, 1888.

THE BOLOGNA EXHIBITION.

We are in a position to give some interesting and authentic facts as to the musical programme of the Exhibition that is to be held in connection with the Festival of the Bologna University. The arrangements of that programme have been made by Signor Boito, which accounts for their artistic and, in a historic sense, highly instructive character. The idea, as far as opera is concerned, has been to give a representative synopsis of the Italian Music Drama in the eighteenth century, and it was at first intended to place side by side, and submit to the calm criticism of posterity, two works by the great rivals, Gluck and Piccini (the two "n's" are found in all Italian papers). It was, however, found that the extraordinary vocal difficulties which Piccini propounded to his singers were too much for modern Italian artists, and so the committee were happy to have a pretext for letting the lesser light give way to the greater, and Gluck's "Alceste" alone will be given.

The influence of Gluck on Italian art will be illustrated by his pupil Sacchini's "Edipo a Colono," and this will bring the list of "Opere serie" to a close. Even more important than the tragic opera is the "melodramma giocoso," in which Italian humour found its genuine expression, and which alas! is rapidly disappearing before the international platitudes of the operetta. Of this also two specimens will be given: Pergolesi's "Livietta e Tracollo" and Cimarosa's "Il Matrimonio Segreto." The first is a so-called Intermezzo in one act, and will be given, according to the manner of the old days, between two parts of an "opera seria." Cimarosa's "Secret Marriage," as everyone knows, or should know, is the standard work of its kind, as far as the eighteenth century is concerned, even as Rossini's "Il Barbiere" is that of a more modern epoch.

It will be seen that, as far as regards the opera, a great treat is in store for those interested in the history of the art. The concert arrangements are as yet in embryo, and, as far as they are settled, do not call for the same unmixed approval. As the representative work of sacred music, Mendelssohn's "Elijah," of all things in the world, has been selected, which, although beautiful in itself, has absolutely nothing to do with Italian music. A mass by Palestrina, would surely have been a more appropriate choice, and it must be feared that the antagonism to Rome, which is so prevalent amongst intelligent Italians, has here militated against purely artistic considerations. The same remark also applies to Beethoven's 9th Symphony, which is set down for one of the concerts. It will, however, be interesting to English amateurs to compare the Italian renderings of these two works with what they are used to at home. The orchestra will consist of 100 performers, and the chorus of 150 singers. Amongst the exhibits already promised are complete collections of Chinese, Japanese and Indian instruments. America has also promised to contribute.

The English Committee, of which Mr. Cusins is the chairman, has so far been slightly hampered by the hesitation of the Italian authorities to guarantee the insurance of things lent by private individuals as apart from the trade. The Committee felt sure that no one in this country would send interesting autographs or valuable instruments to Italy unless their safety was secured against all risk, and a strong intimation to that effect was accordingly sent to Bologna. We are glad to learn that a letter complying with this *sine qua non* condition has been recently received, and we are glad to place before our readers the desirability of English art being adequately represented on so important an occasion.

DEATH OF STEPHEN HELLER.

The death of Stephen Heller, on the 14th inst., has brought to a close an uneventful, but in an artistic sense important and interesting career. As a pianist, Heller did not produce much impression, for, although an excellent player, he was too shy and too undemonstrative to show himself at his best in public. By his pupils and his immediate circle of friends he was idolised; their sympathetic presence and encouragement were needed to act as a stimulant on his retiring nature and to make him speak on the piano as few could speak. In this as in other respects he resembled Chopin, to whose works his compositions show much elective affinity. Both were incapable of dealing with the larger forms of music, and the concerti and sonatas which they attempted were not among their masterpieces. It was in short and fugitive thoughts and imaginings that the genius of both found its most congenial embodiment. It is of course impossible to compare Heller with Chopin as a composer. He lacked the deep pathos, the creative individuality of the Polish master, and he also lacked the national type which gives so much of their melancholy charm to Chopin's mazurkas and polonaises. Although born in Hungary and settled for 50 years in Paris, Heller, as a musician, remained German to the core. His compositions breathe that tender sentiment, that delicate reserve of feeling, for which the German language alone has a word, "Gemüth," because the thing is rarely found outside Germany. The word completely defines Heller's music, although, it should be added, he was a master of his craft, and gave to his smallest pieces the finish of works of art. Apart from this, his music shows that connection with literary currents which was in a manner originated by Schumann, and distinguishes the new school from the old. Two of his collection of pianoforte pieces are named after the books from which they derive their inspiration, the *Promenades d'un Solitaire* pointing to Rousseau, and the *Blumen, Frucht, und Dornen Stücke* to Jean Paul Richter. In these two collections the composer's best work is perhaps embodied. Heller was born at Pesth on May 15, 1815, and appeared in public at a very early age. He studied at Vienna, and lived for a few years at Augsburg; but in 1838 he settled in Paris, where he resided for the rest of his life, universally esteemed as an artist and loved by those who knew him intimately. His biography, by M. Barbedette, has been translated into English by the Rev. R. Brown-Borthwick, of Scarborough. — *The Times*.

Popular Concerts.

Last Monday's attendance was a large one, as is almost invariably the case when Schubert's Octet is in the programme. This beautiful work, once so strangely neglected, was admirably played by Madame Norman-Neruda and M. R. de Strauss, Piatti, Reynolds, Lazarus, Paersch, and Walton, and the audience waxed enthusiastic at its conclusion. Mr. Chappell is, moreover, to be congratulated upon unwonted enterprise in giving a hearing to a new English composer. Mr. J. A. Dykes, the composer in question, is a son of the late distinguished organist of that name, and has received his musical training in Germany. His Trio in E minor at once stamps him as a conscientious artist with aims in the direction of the highest art, and a considerable degree of technical skill. He is evidently influenced by Brahms, both as regards design and treatment; but, notwithstanding, the work is highly interesting and promising. Of the four movements of which it consists, the *scherzo* and *adagio sostenuto* are perhaps the best; the opening *allegro* is rather diffuse and overworked, while the *finale* is brilliant and clever, if the thematic material is not always of the highest order. The trio was excellently played by Miss Fanny Davies, Madame Neruda, and Signor Piatti, and the composer was loudly applauded on his appearance at its conclusion. Miss Bertha Moore was the vocalist, giving a pretty rendering of Sullivan's "Orpheus with his Lute."

M. DE PACHMANN'S CONCERT.

The fairly numerous and, towards the end of the concert, very enthusiastic audience which attended M. de Pachmann's pianoforte recital on Monday afternoon was destined to meet with

something akin to a surprise. This excellent artist is, on the pianoforte what Keats is in poetry. Tenderness of feeling, delicacy of touch, subtlety of effect rather than dramatic passion—these are the qualities which have given a position apart to M. de Pachmann, and have made him among other things the predestined interpreter of Chopin, that dreamiest and most poetic of all composers. On Monday the pianist appeared in a somewhat different light. Whether it was owing to an instrument of more than ordinary richness and beauty of tone, or whether he was determined to approach the somewhat difficult task of his programme in the heroic vein, certain it is that his touch seemed more emphatic, more marked, his reading broader and more developed, than they had been on any previous occasion. Bach and Beethoven (sonata, op. 54) decidedly gained by the change, and a finer performance than that of the latter by M. de Pachmann could not have been desired. Schumann's "Warum?" next met with a congenial rendering, but in the same composer's "Ende vom Lied" some excess of force was noticeable, and it was a matter for some disappointment that the Chopin selection did not, and according to the choice of pieces could scarcely display any of those infinitely subtle touches of feeling and of rhythm for which, as we said before, this pianist is unrivalled. There was, for example, not a single *nocturne* among the number. M. de Pachmann's wonted delicacy curiously enough returned to him in the last piece, Liszt's magnificent Polonaise in E, which, in addition to much that is impetuous and wild, contains some music fit for the revels of Oberon and his fairies. Here the pianist was at his best. We should also mention a very pretty "Romance" by Madame de Pachmann, which was part of the programme. If we may finally offer a piece of advice to so great an artist as M. de Pachmann, we should urge upon him not to neglect the qualities which he possesses over others which he may acquire. The number of *bravura* players nowadays is legion and their physical endurance inexhaustible, but the light of poetry which M. de Pachmann throws upon Chopin, and Mozart, and Henselt is as rare as ever it was.

M. PRADEAU'S RECITAL.

The pianoforte recital given by M. Gustave Pradeau, at the Princes' Hall, the first of a series of four confined entirely to Schumann's music, cannot be said to have been a brilliant success. M. Pradeau brings, it is true, a musicianly and earnest spirit to bear upon the interpretation of the composer he delights to honour—a composer who has enriched the repertory of pianoforte players with some of the most exquisite creations of genius—but his command of phrasing and expression does not reach the high degree of artistic excellence which is demanded by the nature of this self-imposed task. It is doubtful whether a programme consisting entirely of Schumann's pianoforte works is likely to attract the fastidious amateur, no matter who be the exponent; he would prefer smaller and more delicate doses of his favourite composer, unless the hour or two be taken up with a whole work, or pieces more directly connected together than the Sonata in F sharp minor, the Fantasia in C, the *Nachtsstücke*, and the selections from the *Novelletten* and other small pieces. However, M. Pradeau was able to gain the sympathy of the audience in the familiar pieces he brought forward, through the undoubted qualities of sound, though not brilliant, musicianship which, as we said before, he brought to bear on their rendering.

LONDON SYMPHONY CONCERTS.

At the concert of last Wednesday afternoon, the "sensation" turned out to be Mr. Edward Lloyd's very fine delivery of Lohengrin's "Legend" and "Farewell," declaimed—to English words, more's the pity—with such power and energy, as well as beauty of voice, as fairly to carry away the audience. Apart from Mr. Lloyd's singing, this piece was, as music, the finest thing in the programme, which, but for it (and it is, after all, but a fragment), contained no composition of the very highest order, though much that was extremely good. The principal orchestral piece was Brahms's "Serenade" in D. This early work (op. 11), though pleasing, especially in the first four of its six movements, can hardly lay claim to much originality. One striking note-coincidence with a theme of Beethoven's occurs in the second *scherso*, but the atmosphere of the whole work is redolent of Beethoven's symphonies; all its movements are full of those affinities of

rhythm, of context, of character, which constitute associations far stronger and more subtle than mere note-coincidences, and which accordingly suggest or recall alternately and again and again, the 2nd, 4th, 5th, 6th, and 9th symphonies of Beethoven. In spite of this, the serenade is, we repeat, pleasing. The themes are genial and easy to grasp; their treatment, without being recondite, is sufficiently interesting; the orchestration is clear and effective. It was very well played, the performance of the two curiously scored minuets deserving an especial word of admiration. Signor Piatti played two movements of a Concerto by Molique, with such consummate mastery and such incomparable charm, as to lend to the insipid music a grace and beauty not its own. He was enthusiastically applauded and recalled. Mr. Lloyd's first song was the pretty tenor romance—not often heard—from "Euryanthe." The concert opened with Gade's melodious "Highland" overture, and closed with an orchestral version of Rubinstein's Polonaise from the "Bal Costumé," a somewhat disappointing piece.

At the next concert, on Tuesday evening, the 24th inst., Dr. Bridge's M.S. overture, "Morte d'Arthur," and Bizet's Suite, "Roma," will be performed, each for the first time in London.

Olympia.

Last Tuesday an entirely new cast of programme was presented by Mr. Houcke to a very large audience. The improvements made are as varied as they are numerous, and therefore cannot be dealt with in detail here. Among the more remarkable changes may be noted the daring and graceful riding of Jenny O'Brien and Gilbert, who do a jockey act in first-rate style; next, "an interrupted fishing adventure," winding up with an extraordinary collection of horses, men, and wheels, the whole passing funny. It is impossible to describe this mimic pantomime, but we do say it is bound to draw London "in its thousands." In part two, M. Kremona on the tight rope, the Morocco jumpers, Professor Corradini and his highly trained horses, successively and successfully amused us all. The fête at Rome, which ends this show, is a gorgeous spectacle, and a fitting conclusion to about the best thing to be seen in London.

We may mention that there are two performances daily, at 2:30 and 8, but the doors of the National Agricultural Hall open long before, to enable visitors to refresh themselves under the guidance of Messrs. J. Bertram & Co.

TRINITY COLLEGE, LONDON.

The diplomas and certificates gained at the Trinity College higher examinations just concluded were distributed to the successful candidates on Tuesday evening, by the Warden, the Rev. Dr. Bonavia Hunt. The distribution was preceded by an unpretentious little musical performance. Gounod's song, "The Valley," was nicely given by Mr. Frank Swinford, in spite of a trifling difference of opinion on the subject of time between himself and his accompanist, in the second verse; but the Toreador's song from "Carmen" was quite unsuited to his style, which is wanting in the requisite verve and spirit. Moreover, the pronunciation of Toreador was somewhat afflicting, though most genuinely English.

The best style, on the whole, was displayed by Miss Emily Rivett, Benedict Exhibitioner, who played Nicodé's "Traum und Erwachen," for pianoforte, with very considerable brilliancy and delicacy. Miss Gertrude Corbin's rendering of Schubert's "La Fontaine" was creditable, especially to a young lady *in statu pupillari*. Donizetti's "Nella fatal di Rimini," by Miss Ada Cartwright, was not remarkable; and the tin-kettle tendencies of the pianoforte, anything but a good or sympathetic instrument, were rather prominently elicited under the by no means elastic touch of Miss Louise Goldhawk, in Mendelssohn's Prelude and Fugue in B minor.

After distributing the diplomas (during which ceremony the familiar name of Miss Florence Nightingale evoked much apparent enthusiasm) Dr. Bonavia Hunt drew attention to the fact that there had not been one successful candidate for the highest diploma in the gift of the College, that of Licentiate in music. Several candidates had presented themselves, but each and all had been remitted back to their studies for six months. Dr. Hunt

also remarked that some of these had failed in subjects in which they had before succeeded, while succeeding in the subjects which had caused their previous rejection; and he urged upon all students the importance of keeping up all the branches of their education, instead of cramming on one or two subjects and leaving the rest to take their chance. In conclusion, he pointed out the importance and the advantage of a high standard being insisted upon by the examiners, diplomas too easily awarded having no practical value whatever.

Next Week's Music.

THIS DAY (SATURDAY).		P.M.
Popular Concert.....	St. James's Hall	3.0
MONDAY, 23.		
Popular Concert.....	St. James's Hall	8.30
TUESDAY, 24.		
M. Pradeau.....	Princes' Hall	3.0
London Symphony Concert.....	St. James's Hall	8.30
WEDNESDAY 25.		
Mr. Henschel's Recital.....	Princes' Hall	3.0
London Ballad Concert.....	St. James's Hall	8.0
Scotch Concert.....	Albert Hall	
THURSDAY 26.		
"Elijah" (Finsbury Choral Union)	Holloway Hall	8.0
Royal College Students.....	Alexandra House	7.30

Music Publishers' Weekly List.

SONGS.

Five songs for Baritone (No. 1) Diaphenia; (2) Spring; (3) Cavalier War Song; (4) To Althea from Prison; (5) The Soul's Errand	Walter Frere.....	L. Music Pub. Co.
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I Once had a Sweet Little Doll (C to G, with cello obbligato)	Mary Shillington	"
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ORGAN.

Organist's Quarterly Journal (Part 79)	Ed. by W. Spark	Novello.
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PART SONG.

My Country	G. Staker	L. Music Pub. Co.
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PROVINCIAL.

MUSIC IN SCOTLAND.

Our Glasgow Correspondent writes:—

In spite of the financial failure of last year and the continuance of dull trade, the short musical season which each year may literally be said to visit Glasgow, has so far progressed briskly. Though the attendance of the fashionable world at the Tuesday concerts is fair, and of the non-fashionables at the Saturday popular concerts as steady and encouraging as ever, there has been an ominous falling off of subscribers to the Choral Union Series. This may not turn out to be an unmitigated misfortune, if, as we hope, it has the effect of making the guarantors and promoters of the concerts reconsider the means by which these concerts are provided. At present, music has no real abiding place with us, and there is not a single orchestra resident in Scotland. The number of those who see the bad economy, musically and financially, of such a system, is, we are glad to observe, steadily increasing. The programmes of the classical concerts have not, so far, brought us any important novelty or revival. In fact, the programmes of the classical and popular concerts seem for the time being to have changed places. At the subscription concerts, we have heard a good deal of the French ballet music which is more suitable for promenade popular, than for high class orchestral performances. The symphonies given have been Beethoven's C minor at the first concert, on December 13, Mozart's in E flat, Mendelssohn's in A, and, more recently, as the chief symphonic item, Liszt's "Les Préludes." At the Saturday concerts there has been less light music, and we have there heard Schubert's two symphonies in B minor and C major; Beethoven's "Pastoral"; and Mendelssohn's "Scotch" symphony. At the coming

popular concert, on Saturday, Schumann's D minor symphony will be performed. Mr. Hamish McCunn's overture "The Land of Mountain and Flood," a vigorous work full of the best promise, has also been played at a popular concert. On December 27, Herr Bernhard Stavenhagen gave a powerful rendering of Beethoven's C minor concerto, and displayed extraordinary virtuosity in the rendering of one of Liszt's Hungarian Rhapsodies. Two members of Mr. Manns's orchestra have also specially distinguished themselves as solo performers. M. Gillett has performed an effective concerto by Goltermann, for violoncello and orchestra, and a much inferior work of the same class, by Popper, on the 5th of January. M. Gillett is an executant of the highest order, has technical acquirements which are exceptional, and great musical intelligence. Senor Fernandez Arbos, the leader of the orchestra, who gave last night a highly-finished and poetical rendering of Mendelssohn's violin concerto, is a young artist who, if we are not mistaken, is likely to be heard of in the future. He has brilliant, polished technique, rare beauty of tone, and plays with the spontaneous warmth and fire not often found in combination with breadth and dignity of style. He is a pupil of Joachim, and has recently been appointed concertmeister of the Hamburg Philharmonic Society. The principal singers who have appeared have been Madame Nordica and Miss Hope Glenn, who sang in "Elijah" on the 20th December; Miss Annie Marriott, Madame Patey, Mr. Bantock Pierpoint, and Mr. Percy, who sang in the "Messiah" on New Year's Day; Mdlle. Gambogi, Miss Gomes, and Miss Alice Whitacre. As usual, however, a great part of the vocal music contributed by these singers has been below the level of what ought to be heard from cultivated artists at classical orchestral concerts. Schubert, Schumann, Franz, and Brahms would appear to be as unknown to these vocalists as they certainly are to the general public in the North. An important step has this year been taken in the appointment of Mr. Joseph Bradley, recently connected with Mr. Hall's Manchester concerts, as conductor and choirmaster of the Choral Union. Under Mr. Bradley's direction the quality of the choral singing has already distinctly improved. He is an admirable accompanist, and has more than average ability as a conductor. The performance of the "Elijah," though the *tempi* taken were in some cases too rapid, was the finest heard here for many years. On the 23rd December, Mr. William Nicholl and Miss Marguerite Hall gave a chamber concert of vocal music, remarkable both as to the excellence of the selection of music, and the manner in which it was rendered by the two accomplished artists.—L.Y.

Our Edinburgh correspondent writes:—

During the past few weeks, a number of more or less important events have transpired in our musical life here. The first of these, taking them in their natural order of sequence, was the opening concert of Messrs. Della Torre and Townsend's series of chamber concerts, on the 28th November. Both the trios selected for performance were for pianoforte and strings; the one by Mozart, op. 14 in E flat, and the other, Schumann's grand work in D minor, op. 63. In addition to these, Beethoven's pianoforte and cello sonata, No. 2, op. 5, Mendelssohn's pianoforte duo, "Allegro brillante," and Handel's violin sonata in A made up the programme. Nothing could better illustrate the development of chamber music in modern times than the juxtaposition of the two trios named. Mozart's melodious work suffered a good deal, however, from a somewhat loose rendering in two of the parts, the piano and cello. The Schumann trio, on the other hand, in all its changeful moods, solid grandeur, and glorious colouring, received a fitting and sympathetic interpretation by each of the executants, Messrs. Townsend, McKenzie, and McNeil. The performances of the other items of the programme, while in each case creditable to those concerned, do not call for any special remark.

The next event, a week later, was the first concert of the season given by the Amateur Orchestral Society. In the execution of the first number, Gade's "Echoes of Ossian" overture, there appeared to be strong evidence of a distinct improvement, both as regards tone and precision of attack, on the part of the band generally since the closing concert of the previous season. This impression, however, was doomed to vanish as the concert proceeded. In one or two of the more trying numbers that followed—Mendelssohn's

Italian symphony and Rossini's Tell overture—all the old indications of weakness made themselves apparent, and particularly so in the latter-mentioned work, which suffered cruelly. A noticeable feature of the concert was Beethoven's Concerto in B flat, No. 2, op. 19, for pianoforte and orchestra, the piano part of which was, in some respects, very creditably played by a local lady amateur. But although there was a display of a fair amount of technique, there was a lack of tone, as well as of power to grasp the rhythmical ideas observable in more than one of the movements, which went a long way to mar the effects of the otherwise respectable performance. There were two vocalists also, but the contributions of neither rose above the level of mediocrity. Mr. C. D. Hamilton was, as usual, the conductor.

This concert of the Amateur Society was closely followed by a performance of Handel's "Samson," with the assistance of a small string band, by Mr. Kirkhope's Choir, also an amateur organisation. The rendering which the work received was in many respects praiseworthy, and did the choir much credit. The chorus singing generally was characterised by clear and distinct enunciation, and the intonation was also true. The choruses that may be singled out for special praise were "Let the trumpet's lofty sound," "To song and dance," "Fixed in His everlasting seat," and "Let the celestial concerts." The bass songs, also, given to Hærrapha, were well declaimed; but the rendering of the other solo parts calls for no comment.

Messrs. Della Torre and Townsend's Second Chamber Concert took place on Monday, December 12, and, it is gratifying to add, attracted a much larger audience than did the first. The programme consisted of four items only—two pianoforte and string trios, the one by Haydn in E flat, and the other by Gade in F, op. 42; a Sonata for pianoforte and violin, by Grieg, op. 8; and a group of pianoforte solos by Schubert, Liszt, and Chopin. Of the trios, the Gade received unquestionably the more acceptable treatment. The effect of Haydn's music was throughout spoiled by the too great prominence given to the piano part. The Grieg sonata, on the other hand, was extremely well rendered by Messrs. Colin McKenzie and Paul Della Torre; the dashing swing of the *allegro vivace* being particularly well given. Some of the *legato* passages also gave Mr. McKenzie an opportunity of exhibiting a tone of more than ordinary sweetness and purity. Chopin's Rondo in E flat was the most noticeable item of the pianoforte works, and its difficulties were, with one or two minor exceptions due to an immoderate use of the pedal, safely surmounted by Mr. Della Torre, who, on the whole, may be said to have given a satisfactory account of the work.

Two days after Messrs. Della Torre and Townsend's concert, Herr A. Gallrein gave the first of another series of similar entertainments. He was assisted by Miss McGregor and Mr. T. Warren (violins), Mr. Holder (viola); Miss Charters and Mr. H. Seligmann (vocalists), and Mr. W. Harrison, as accompanist. Herr Gallrein's programme was constituted as follows:—Three string quartets, Haydn's "Emperor," Beethoven's in A, op. 18, parts only of which, unfortunately, were played, and Mozart's in D, No. 7, the whole of which was given; two violin solos, a Romance, by Svendsen, and a Mazurka, by Wieniawski; two cello solos, a Lied, by Hofmann, and a Gavotte, by Fitznagen; and some ballads of a not very exalted type. The practice of giving snatches only of works of the above character in any circumstances, but specially so at concerts of this kind, where a different sense of the fitness of things might be looked for, is not to be encouraged. As a matter of fact, the whole concert, which, in many respects was well sustained, suffered from the transgression, which, it is to be hoped, will not be repeated in those that are to follow.

The first of Messrs. Paterson's Orchestral Concerts, with Mr. Manns's band, took place during the week before Christmas, in the music-hall, which was unusually well filled. A judicious pruning, and some alterations in the *personnel* of the band since last year have certainly had the effect of greatly improving its *ensemble*. On this occasion there was little or none of that raggedness and immaturity apparent that did so much to mar the enjoyment of two or three of the earlier concerts given by the same band twelve months ago. A Beethoven symphony, two overtures, and a suite de ballet, formed the more serious basis of the programme. The symphony chosen was the C minor, No. 5, and it received a most satisfying interpretation, as did also the overtures

—Mendelssohn's "Midsummer Night's Dream" and Rossini's "Tell;" while in the Suite, Delibes's, "Sylvia," the band found further scope for a display of its capabilities. Mdlle. Warnots, who sang Mozart's "Non Paventar" and Gounod's "Mireille" Valse very charmingly, was the vocalist. Mr. Manns himself, of course, conducted.

At the second of these concerts a somewhat weak programme was presented to a larger audience even than attended the first concert. The band also, it is to be regretted, several times evinced a tendency to revert to its old faults, due, no doubt, to lack of adequate opportunities for rehearsal. The concert opened with a somewhat colourless work by a young Scotch composer, Mr. MacCunn, who, in this instance, has thrown his inspiration into the form of an overture, under the rather prolix and pretentious title of "Land of the Mountain and the Flood." The music strives, but not with any great success, to be national in its spirit and character; but apart from this it is difficult to detect any conspicuous indications of promise in the work, which, though it presents here and there some degree of cleverness in the writing, is, on the whole, weakly conceived and crudely scored. The symphony was Mendelssohn's "Scotch," which did not receive so delicate a handling as it is entitled to, and the remainder of the orchestral numbers were Liszt's "Les Préludes," Ponchielli's ballet "Dance of the Hours," and Raff's "Notturmo," from the Italian suite, which was by far the most enjoyable work, both as regards its own merits and its mode of rendering, that was heard. Herr Carl Fuchs played two cello solos—Schumann's "Trümmern" and Popper's "Tarantella," the latter somewhat indifferently, and Miss Whitacre sang three songs, one of which was Mozart's "Mia Speranza," and during an encore produced great effect by some unusually good examples of rapid staccato vocalisation.

GLASGOW, TUESDAY, 17TH JANUARY.—At the concert given by the Choral Union last Saturday, 14th inst., the programme embraced Verdi's Overture, "Aroldo;" Schumann's "Symphony No. 4, D minor;" Rossini's Overture, "La Gazza Ladra;" Mackenzie's "Ballade for Orchestra." Mons. E. Gillett, as 'cellist, contributed two solos, for which he was recalled, "Air" (Bach), and "Bohemian Dance," by Casella. Miss Whitacre, who was slightly indisposed, sang Mozart's Aria, "Mia Speranza;" Randegger's "Marinella," and Denza's "Come to me," and, in response to an encore, a song by Mulde. The programme concluded with a magnificent performance of Wagner's overture to "Tannhäuser." At the concert this evening, Madame Belle Cole will be the vocalist, and Herr Franz Rummel, solo pianist. Beethoven's Symphony in A, and Henselt's Piano-forte Concerto is announced.—E.J.R.B.

LIVERPOOL, Jan. 17.—Mr. Carl Rosa's seven weeks' opera season has commenced very auspiciously, and the support, so far, has equalled the most sanguine anticipations. The programme for the first week presented no strikingly novel features, and, save for the prominent position in the various casts accorded to Miss Fanny Moody, calls for no special mention. The new soprano has an excellent style, a thoroughly intelligent grasp of her roles, a clear and pleasing voice, and a distinctly superior method of enunciation; that her action is somewhat stiff and cold is only to be expected in so young an artist, and an occasional tendency to sing above the pitch needs careful watching. That she will ever become a soprano of the first rank can scarcely be looked for, but that she is a very valuable addition to Mr. Rosa's company is undeniable. Mr. Runcio, who succeeds Mr. Barton M'Guckin, save for his mechanical Italian method, proves thoroughly satisfying, though it is certainly to be regretted that native singers cannot be found. Opera in English is all very well, but when the English words are rendered unintelligible by defective pronunciation, it is difficult to see where the advantage over Italian or French *libretti* comes in. The opening night of the second week (Monday last), saw the first novelty of the season in the production of the oddly-compounded "Galatea." It will be remembered that this piece was produced in October last at Bristol, and that it has since been played on tour. In its original form, "Galatea" was one of Victor Massé's earliest works, and was produced as a two-act *lever de rideau*. To render it useful for Mr. Rosa's purposes it has been found necessary to extend the piece by the engrafting of an act culled from the same composer's "Cléopâtre," a somewhat later work. The result is hardly satisfying. The first and third acts, wherein the whole of the story is told, are placed in Pygmalion's Athenian studio, and the music throughout these portions is of the lightest, brightest, and most trivial description, the orchestration being especially pretty, flowing, and characterless. On the other hand, the second, or interpolated act, which is played in the groves of the

Temple of Venus, is much heavier, has far more light and shade and distinct character, and is interesting from an orchestral, as well as a vocal, or rather a choral, point of view. The solo numbers, outside one or two florid and essentially suitable arias for Galatea, are not such as are likely to arouse much enthusiasm, but the choral and concerted pieces are exceedingly ingenious, and are full of pleasing variety and delicate fancies. The story has been done into English by Messrs. W. Grist and Frank Wyatt, and throughout the whole range of lyric poetry, a branch of the divine art which, while capable of the highest and noblest treatment, has always been grossly abused in this country, it would be difficult to find a worse *libretto*, or one in which every canon of literary style has been so neglected. Not only is the humour of the piece of a class usually associated with that of a transpontine theatre farce, but every vestige of poetic fancy which the work may have possessed in the original French, has been rendered more than commonplace, and rhyme, rhythm, and accent have been tortured in a manner which must treble the difficulties of the singers. The climatic influences had so serious an effect upon one of the principal performers, Mr. F. H. Celli, as Pygmalion, that anything like a criticism of the performers as a whole would be unjust, but so far as the other principal character is concerned, it may at once be contended that nothing in the repertoire of Madame Marie Roze is more suitable to her vocal abilities, and herein, probably, appears Mr. Rosa's reason for the production of a work which we scarcely think he ever expected would become a lastingly prominent feature in his programme. The acting, moreover, of this lady was another striking feature in a performance by no means too full of interest. Anything more delightful, more picturesque, or more purely artistic than her awakening into life could scarcely be imagined. It is like the crystallization of a poet's dream, but the whole of the subtle inspiration of the moment is spoiled by the immediately following discovery by the vivified statue that she has an aching void, which is not want of love, but want of food. The other principal parts are filled by Mr. Payne Clarke, who, as Midas, sings acceptably, but spoils his impersonation by assuming the make-up of a Gorgon, and by Mr. John Child, who is quite satisfying as Ganymede. The mounting, save for one or two incongruities in the shape of a modern roof and modern curtains in the studio scene, was very charming, as was the dressing, while the strengthened orchestra did capitally under Mr. Goossens's tactical and essentially artistic guidance. The production, on a scale of considerable spectacular splendour, of "Masaniello" is the next important item in the programme for the season, and of this more may be said next week. The second half of the Philharmonic Society's season commenced on Tuesday last, the chief feature of this, the seventh concert, being Svendsen's Grand Symphony No. 2 in B flat, played for the first time here, and excellently, too, and a series of admirably executed piano soli by Mdlle. Janotha, whose performance created some enthusiasm. Miss Hope Glenn was the vocalist, and the chorus sang one or two minor items in an average manner. At the next concert, on the 29th inst., Mdlle. Lablache will sing, and Herr Ondricek will play Beethoven's violin concerto in D, op. 61, while the symphony will be Spohr's "Power of Sound."—F.W.P.

LEEDS, Jan. 17.—After the period of stagnation in musical doings, which always occurs during Christmastide, the concert season was resumed on the 11th, by the fifth of Mr. Ford's "Popular Concerts," at which an interesting programme of chamber music, chiefly for combinations of wind instruments with pianoforte and strings, was performed by a company of capital artists. Beethoven's early, and not very characteristic quintet in E flat (op. 16), for pianoforte and wind, was finely played by Messrs. Franz Rummel, Dubrucq, C. Fawcett, T. E. Mann, and D. Lalande; whilst Hummel's favourite septet in D minor (op. 74) received a somewhat rough, but spirited, rendering at the hands of the same pianist, oboist, and horn-player, in conjunction with Messrs. Radcliff, Eckener, Giessing, and H. Dearlove. Mr. Rummel's very fine playing in these works deserves, however, especial notice, as does his masterly interpretation of Chopin's B flat minor Sonata, waltz (op. 42) and Berceuse (op. 57) and the second of Liszt's piquant and brilliant "Rhapsodies Hongroises." Mr. Radcliffe contributed a flute solo, and Mdlle. Antoinette Trebelli, several songs, which her pleasing and fresh voice, excellent style of vocalisation, and refreshing freedom from affectation, combined to render highly acceptable. In Handel's amusingly naive air from "L'Allegro," "Sweet Bird," Mr. Radcliffe played the flute *obbligato*.

BATH, Jan. 18.—On Saturday evening the first of the English Popular Ballad Concerts, organised by Mr. Albert Visetti, took place at the Assembly Rooms. The programme opened with a grand duo for two pianofortes on "Bellisario," by Goria, capitably rendered by Miss Charlotte Davies and Mr. Visetti. Miss Davies was recalled for her pianoforte solo, (a) barcarolle, by Kendel, (b) valse in A flat, Chopin. She was associated with Herr Van Praag in Schubert's "Rondo Brillante" for piano and violin. Herr Van Praag's interpretation of Viextemps's "Ballade and Polonaise" was appreciated, and he was obliged to return and bow his acknowledgment of the applause. Mr. S. Page—a pupil of Mr. Visetti's, possessing a tenor voice of both sweetness and power—gained hearty applause for his first song, "The Death of Nelson"; in the second part he sang a ballad by Allen, "Return and Stay," and in response to an encore substituted "Come into the Garden, Maud." Miss Lillian E. erton, soprano, also a pupil

of Mr. Visetti's, delighted the audience by her rendering of Balfe's "I'm a merry Zingara," her verve and gaiety winning a deserved encore. She also sang Louis Diehl's pretty ballad, "Going to Market," in pleasing style. Miss Florence Hoskins, contralto, a student of the Royal College of Music, gave "Waiting," by Millward, with much expression. Her second song, "Sunshine and Rain," Blumenthal being encored, she gave instead the old ballad "Come, lasses and lads." The great attraction of the evening was Mr. Santley, who was heartily welcomed on ascending the platform. He sang the following ballads:—Tosti's "For Ever and Ever"; as an encore, "To Anthea"; "Christmas comes but once a year," by Ralph Bletterton; encore, "Time was when love and I were well acquainted"; "The Vicar of Bray," with "Here's a health unto His Majesty." A most enjoyable concert was brought to a close by the Coronation March, Meyerbeer, played on two pianofortes by Miss Charlotte Davies and Mr. Albert Visetti. There was a fairly good room, and Mr. Visetti, who so ably accompanied the vocal items, is to be congratulated on the success of the first concert of the series. The next is announced for Feb. 18, with Madame Rose Hersee.

ENNISKILLEN.—Mr. Arnold's Fourth Matinée Musicale of classical music was given on January 13, in the Protestant Hall. The programme was as follows:—Trio, Pianoforte, Violin, and Viola, No. 2, Hatton (Lieut. Dundas, Mr. C. H. Arnold and Mr. M. Arnold); Solo Pianoforte March Funèbre, Chopin (Lieut. Dundas); Sonata, Violin and Pianoforte, (op. 21), Gade (Mr. Arnold and Son); Solo Pianoforte (a) Largo, op. 7, Beethoven, (b) Andante and Rondo, op. 14, Mendelssohn (Mr. Arnold); Trio, Pianoforte, Violin, and Viola, op. 97, Beethoven, Scherzo and Andante, (Mrs. and Miss Eunice Evens, and Mr. Arnold); Solo Pianoforte (a) Rondo, op. 24, Weber, (b) Sonata, op. 13, Beethoven, (Mr. C. Haydn Arnold); Sonata, Violin and Pianoforte, No. 5, Mozart, (Mr. Arnold and son); Duett Pianoforte, Nicolai, (Lieut. Dundas and Mr. Arnold).

AMERICAN.

NEW YORK, Jan. 7.—Weber's "Euryanthe" has attracted large audiences to the Metropolitan Opera House. Fräulein Lehmann and Brandt were excellent as Euryanthe and Eglantine. Herr Alvary was Adolar, and made great efforts to do justice to the trying music, and Herr Fischer was even more successful in his part. "Siegfried" was repeated last week; Spontini's "Ferdinand Cortez" has followed, and next week, we are to have "Aida," with Fräulein Lehmann, and Herr Alvary and Robinson. The presentation of a silver table set, of the value of 2,300 dollars, made by the stockholders of the Metropolitan Opera House to Mr. Edward C. Stanton, says *Freund's Music and Drama* is a most appropriate recognition of the distinguished services which this gentleman has rendered since he took charge of that establishment, more than three years ago. The big building in which Mr. Abbey, with his disastrous Italian opera season, had just dropped something like 200,000 dollars, was then a very big white elephant, with which the owners did not know what to do. Thanks to Dr. Damrosch's enthusiastic efforts on behalf of musical art, and, even more, thanks to Mr. Stanton's admirable business tact and intelligence, the Metropolitan, under the latter's management, has become the greatest operatic establishment which this country has ever seen, and one worthy, in every respect, to hold its place by the side of the richly endowed organisations of the Old World. Not only the stockholders, but the New York public owe Mr. Stanton a debt of gratitude which can never be undervalued. While Madame Gerster is, for a time, withdrawn from public life, in the hope of recovering her voice, it is confidently expected by some very good authorities on the voice that a spell of rest will once again restore its tone and strength. Madame Gerster has always deliberately avoided singing Wagner, and has confined her vocal and dramatic powers to the stage of Italian opera, so that here, at least, the exploded prejudice in favour of Italian against German art, "for the sake of the singers," gains no support. In the meantime, Madame Irma de Murzka has been induced to appear in the place of Madame Gerster, and with little success. There evidently is an evil genius that rules the destinies of the National Opera Company. Mr. Charles E. Locke, who accomplished a miracle in resuscitating the company after its disastrous failure last June, and made about six weeks ago a new start under most favourable conditions, has again come to grief. His two principal artists, Madame Fursch-Madi and Eloi Sylva, the tenor, have left him and arrived here last week, both with a claim of a couple of thousand dollars against the manager. Madame Fursch-Madi is very indignant and bitter in her denunciation of Mr. Locke. According to her statement, the company started with 280 people, no money, but plenty of debts. The infuriated *prima-donna* declares that, notwithstanding the excellent business done in Philadelphia and Baltimore, salaries were only partly paid after the second week of the season.

OBITUARY.—During the last two months the deaths have been announced of W. J. Strugnell, double-bass player, and George Venables, of the South London Institute of Music.—At Berlin, Frau von Voggenbuber, an admired *prima donna*, member since 1868 of the Berlin Royal Opera, and the exponent of many important Wagnerian and other roles.—At Paris, aged 73, Stephen Heller.

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